Calendar No. 389

99TH CONGRESS *1st Session* | SENATE | REPORT 99-172

AUTHORIZING THE SMITHSONIAN INSTITUTION TO PLAN AND CONSTRUCT FACILITIES FOR THE COOPER-HEWITT MUSEUM, AND FOR OTHER PURPOSES

NOVEMBER 4, 1985.--Ordered to be printed

Mr. MATHIAS, from the Committee on Rules and Administration, submitted the following

REPORT

[To accompany S. 583]

The Committee on Rules and Administration, to which was referred the bill (S. 583) to authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt Museum, and for other purposes, having considered the same, reports favorably thereon with amendments and recommends that the bill as amended do pass.

BACKGROUND ON THE SMITHSONIAN INSTITUTION'S COOPER-HEWITT MUSEUM

The library and collections of design, decorative, and fine arts items and objects comprising the museum holdings of the Cooper-Hewitt are an unusual treasure assembled primarily by the three granddaughters of that remarkable American philanthropist Peter Cooper, founder of the Cooper Union in New York City. His granddaughters, Misses Amelia, Sarah, and Eleanor Hewitt, established this collection in 1897 in furtherance of Peter Cooper's plan for a teaching museum at the Cooper Union.

Peter Cooper, inventor, successful businessman, and active participant in the great public issues of his day, has been characterized as the progenitor of American philanthropy. He established the Cooper Union for the advancement of Science and Art in 1859. This tuition-free coeducational school provided instruction in design, engineering, and other technical subjects. Peter Cooper's granddaughters, Sarah, Eleanor, and Amy Hewitt, carried out a

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plan of Cooper's, never realized in his own lifetime, when they established the Cooper Union Museum for the Arts of Decoration. From the outset, the Museum's collection was intended to be a comprehensive survey of design with a strong emphasis on European decorative arts.

The philosophy of the Hewitt sisters was that the museum was a working collection. If an item wore out, collect another. Moreover, it was to be free both to students of the Cooper Union and to the general public. Late night hours were maintained so that persons working during the day could use the library and collection during the evenings. The student body of Cooper Union, founded in 1859, was open to men and women of any race, color, creed or country of national origin.

After a lively half century of existence, the Cooper Union Museum fell on financial hard times; it was finally closed in 1961 by order of the Cooper Union's Board of Trustees. Upon further study of the disposition of the Museum's library and collections, the American Association of Museums recommended a transfer from Cooper Union to the Smithsonian Institution.

A chronicle of this transfer is contained in the Smithsonian's published history of the Cooper-Hewitt Museum by Russell Lynes. The key events are as follows:

(1) Cooper Union and the Smithsonian reach an agreement: "The holdings of the Cooper Union Museum—its collections and its library—were to be transferred to the Smithsonian with the provision that they be retained intact in New York City and supported by private funding. The announcement of this agreement, which was signed at the Cooper Union, was made public by the institutions jointly on October 9, 1967." (Lynes, p. 39)

(2) "Initially, the Carnegie Corporation rented the Mansion and the adjoining town house to the Smithsonian for a dollar a year for sixteen years with an option to purchase at the market value at the conclusion of the agreement. As the new museum found it impossible to raise funds for extensive renovations of properties it did not own, the trustees of the Carnegie Corporation generously transferred the Mansion and the town house to the Smithsonian outright in 1972." (Lynes, p. 40)

(3) "As the relationship of the maker to user has changed so have the functions of the designer, and hence the concerns of the Museum." . . . "In other words, the province of the Cooper-Hewitt, our first National Museum of Design, is "the man-made environment in its totality." These the Museum's director calls "the contemporary design issues." (Lynes, p. 47)

GAO REPORT

Congressional cognizance of the Cooper-Hewitt Museum, the Smithsonian Institution's "National Museum of Design," began in the 1970s as the House and Senate Appropriations Committees began receiving requests from the Smithsonian Institution for funds to support the Museum and its activities in the Carnegie Mansion and adjacent town house on the upper east side of Manhattan.

The 1977 General Accounting Office (GAO) report on financial accountability and the Smithsonian Institution noted "The Coopper-Hewitt Museum in New York City is an example of a new undertaking initially planned to be financed solely with private funds but now requiring continuing Federal support." (p. iii)

"Under the terms of the gift (of the Carnegie Mansion, the Miller/McAlpin House, and the garden park facing Fifth Avenue), the Smithsonian is free to sell the property if it becomes necessary. In that event, the Smithsonian would be reimbursed for all expenditures it had made on the property, and the remaining funds would be divided equally between the Smithsonian and the Carnegie Corporation." (p. 38)

When discussing the use of appropriated funds for Cooper-Hewitt, the Smithsonian stated (in their Fiscal Year 1978 budget justification): the programs of Cooper-Hewitt should be operated with nonappropriated funds, and appropriated funds should, insofar as possible, be limited to the protection and preservation of the collections and property." (p. 39)

HOUSE APPROPRIATIONS COMMITTEE STUDY

The House Appropriations Committee's 1977 staff study of the Smithsonian Institution contained excerpts from a study commissioned by the Board of Regents and assigned to the then Under Secretary of the Smithsonian, Philip S. Hughes. These excerpts were useful to the Rules and Administration Committee in dealing with the question of real property ownership and the protection of the Federal interest in the Cooper-Hewitt Museum. Several of these excerpts are summarized below:

I. Attachments to Philip S. Hughes' September 1, 1977 report to the Chairman, Audit Review Committee, Board of Regents, Smithsonian Institution (Senator Henry Jackson). Excluding properties under lease or use permit arrangements, Mr. Hughes listed all real property under the control of the Smithsonian Institution in three categories:

(1) Non-Federal Trust Property, which includes Barney House, Belmont Conference Center (now sold); the Chesapeake Center for Environmental Studies, and "Cooper "Hewitt Museum." Hughes states: "These properties have been purchased with trust funds or received by, or through, private donations. To date no facilities have been constructed with appropriated funds on any of these trust fund properties, except for some repairs and minor renovations. Control and disposition of such properties is within the general discretion of the Board of Regents under the 1846 Act (see 20 U.S.C. ss41, 42, and 55). *Should appropriated funds be requested for any such construction in the future, consideration will be given at that time to the appropriate protection of the Federal interest* (emphasis added)." [Hillwood, which is not on this list, was given to the Smithsonian by the Post Foundation and then returned to the Post Foundation when the Smithsonian Board of Regents decided that it was too expensive to maintain.]

(2) Custody in the Smithsonian, which includes the Animal Conservation Center, the Renwick Gallery, Properties at Silver Hill, Maryland, and Barro Colorado Island. Hughes states: "The first

three properties have been transferred to the custody of the Smithsonian by the General Services Administration (GSA) for the Institution's use, and at whatever time the Smithsonian ceases using these properties, they would be returned to GSA. *Barro Colorado Island was transferred to the Smithsonian by the 1946 Reorganization Plan No. 3* (see 20 U.S.C. s79, et seq.), *and is subject to United States treaty provisions* (emphasis added).

(3) Federal Trust Properties, which includes all others. Hughes states: "These properties are 'appropriated to the Institution' by the terms of the 1846 Act and subsequent legislation (see 20 U.S.C. s52)." "*It appears* (emphasis added) that such 'appropriation' was intended to give the Institution the right to use such federal property for trust purposes, but not the right to mortgage the property, or to dispose of it without the consent of Congress, if no longer needed for trust purposes." (p. 44)

EXPLANATION OF COMMITTEE AMENDMENTS

The Rules and Administration Committee adopted three amendments to Senate bill 583 at its business meeting on October 29, 1985. These three amendments deal with the naming of the Cooper-Hewitt Museum, the requirement for funds matching the Federal appropriation, dollar for dollar, from private sources for this new construction at this Smithsonian museum, and the protection of the Federal interest in this privately held facility. These amendments are explained below:

1. An amendment to the first section, striking the period on line 5 and adding a comma followed by "also known as the National Museum of Design of the Smithsonian Institution.", and further striking, in its entirety, section four on page 2, lines 13–15.

Purpose of this amendment

The Smithsonian Institution has already named the Cooper-Hewitt Museum "the Smithsonian Institution's National Museum of Design," and this name is printed on stationery, publications, and at the Cooper-Hewitt Museum itself. The Board of Regents of the Smithsonian has further stated in the past that the naming and renaming of bureaus, museums, galleries, etc., is solely the prerogative of the Regents. Thus, through the actions of the Regents in naming and renaming bureaus, museums, and galleries, and through their abolition of bureaus and programs with the reorganizations that occur from time to time (without reference to existing Federal law), it is superfluous for the Congress to become involved in the constant naming and renaming that occurs at the Smithsonian. While the collections of the Cooper-Hewitt are a notable treasure, there is grave doubt on the part of Congressional staff and museum professionals that these collections should be deemed, by Act of Congress, the National Museum of Design. Other Smithsonian Institution museums contain equal riches in design and decorative arts; moreover, the vast majority of the Smithsonian's holdings in American design and decorative objects and items are in Smithsonian museums here in Washington, D.C.

2. An amendment to the second section on line 8 of page one to add, after the word Institution, "a sum not to exceed", and further

adding to this section on page two, line 4, after the word appropriated, "(1) matches Federally appropriated funds, and (2) combined with Federally appropriated funds is sufficient to carry out the purposes of this Act."

Purpose of this amendment

The Secretary of the Smithsonian Institution estimates the total cost of the new construction at the Cooper-Hewitt Museum envisioned by S. 583 to be 23 million dollars. This estimate, however, is based on a conceptual architectural plan. The intent of the Smithsonian Regents is to secure half of this money from the Federal government. Previous estimates from the Smithsonian have been inflated. This amendment would serve two functions: first, it would emphasize that up to 11.5 million, representing half of the estimated cost for this new construction, could be appropriated from Federal funds; second, the Regents would be required in law to match the Federal appropriation dollar for dollar in cash contributions before the Federal funds could be appropriated and construction begun.

3. An amendment to add a new section at the end of the bill which would protect the Federal interest in this privately held (by the Board of Regents of the Smithsonian Institution) land, buildings, and facilities.

Purpose of this amendment

The collections of the Cooper-Hewitt Museum and the land and buildings on which they are located and housed were acquired by the Smithsonian Institution through contractual arrangements between and among private corporations. The practice of the Smithsonian is to acquire and dispose of privately held resources in whatever manner deemed fit by the Regents, or by the Secretary of the Smithsonian acting on behalf of the Board of Regents. The General Accounting Office has reported that the gifts to the Smithsonian from the trustees of the Cooper Union and the Carnegie Corporation were unrestricted, with the exception of a provision in the gift from the Carnegie Corporation that stipulates: "Under the terms of the gift (of the Carnegie Mansion, the Miller/McAlpin House, and the garden park facing Fifth Avenue), the Smithsonian is free to sell the property if it becomes necessary. In that event, the Smithsonian would be reimbursed for all expenditures it had made on the property, and the remaining funds would be divided equally between the Smithsonian and the Carnegie Corporation." In previous statements, the Smithsonian has asserted that no Federal funds have been used for construction on properties privately held by the Smithsonian, and "should appropriated funds be requested for any such construction in the future, consideration will be given at that time to the appropriate protection of the Federal interest." This proposed amendment would serve to rectify the Smithsonian's failure to propose a protection for the Federal interest in this new construction at the Cooper-Hewitt Museum in the National Historic Landmark Building constructed by Andrew Carnegie as his Manhattan residence.

HEARINGS

The Rules and Administration Committee held a hearing on Senate bill 583 on July 24, 1985, at which time the Secretary of the Smithsonian Institution, Robert McCormick Adams, testified on behalf of the measure, as did Senator Goldwater on behalf of himself, Senator Garn and Senator Sasser, who are the three Senate members of the Smithsonian Board of Regents. Also testifying on behalf of this measure were Senator D'Amato and Senator Moynihan, the two additional Senate cosponsors of this bill. In addition, the Director of the Cooper-Hewitt Museum, Ms. Lisa Taylor, appeared before the Committee to answer questions regarding the Museum, its collections and activities and plans for new construction. Letters in support of Senate bill 583 were received from: the Acting Secretary of the Smithsonian, Dean W. Anderson; the Honorable Edward I. Koch, Mayor of the City of New York; the Honorable August Heckscher, Chairman of the Cooper-Hewitt Museum Council; and Dwight Ink, Acting Administrator, General Services Administration. These letters follow:

SMITHSONIAN INSTITUTION,
Washington, DC, July 23, 1985.

Hon. CHARLES MCC. MATHIAS,
Chairman, Committee on Rules and Administration,
U.S. Senate, Washington, DC.

DEAR MR. CHAIRMAN: I would like to take this opportunity to comment on S. 583, a bill "to authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt Museum, and for other purposes." These comments are intended to focus attention on our plans for construction at the Cooper-Hewitt which are designed to provide additional space to support collections storage, research and education, exhibitions, and other activities. The Smithsonian recognizes that the Federal funding authorized in S. 583 must, if enacted, still be addressed in the context of the Institution's overall priorities and the Administration's budget review process and appropriated by the Congress.

In addition to authorizing planning and construction, S. 583 also would authorize appropriations of $11,500,000 effective October 1, 1988. However, obligation of those funds could not be made until an equal amount is available from non-Federal sources.

As introduced, S. 583 permits the transfer of any "portion of the sums appropriated" to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to "enter into contracts" and take other necessary steps to carry out the purposes of the Act. We would suggest that the language of Section 3 be modified to state specifically that any portion of the combined sums may be transferred to GSA.

Finally, Section 4 of S. 583 provides that the Cooper-Hewitt Museum shall also be known as the "National Museum of Design."

The Smithsonian's Cooper-Hewitt Museum, located in the Carnegie Mansion on Fifth Avenue in New York, is a widely recognized and unique cultural resource. Its superb collections are matched only by the Victoria and Albert Museum in London and the Musee des Arts Decoratifs in Paris. Its changing exhibitions are noted for

their scope and variety, their intellectual challenge, and for the imagination and style with which they are presented. Its many publications have won awards and the acclaim of both critics and the public, and its education programs reach a remarkable cross section of people, ranging from young students to leading design professionals.

The only museum in the United States devoted exclusively to the study and exhibition of historical and contemporary design, its collections span more than 3,000 years and are supported by one of the finest specialized libraries in the country. Containing more than 165,000 objects—which is more than twice the number of objects held by all other Smithsonian art museums—the collections include textiles, wallpaper, furniture, ceramics, prints, and drawings. Assembled over time with the single purpose of providing visual information for the study of design, they are also remarkably cohesive. The Museum's holdings in design drawings are perhaps second to none in their diversity, representing Europe and the United States, while the outstanding wallpaper collection includes many examples from American homes that date from the 18th century onward.

The Museum was founded in 1897 by the Misses Sarah, Eleanor and Amy Hewitt as part of the Cooper Union for the Advancement of Science and Art in New York, which was established in 1859 by their grandfather, Peter Cooper. In 1963, the trustees of the Cooper Union decided to close the Museum. A survey by the American Association of Museums and the New York State Council on the Arts recommended transferring the Museum to the Smithsonian. The Museum was transferred to the Institute in 1968; the collections were moved to the historic Andrew Carnegie mansion in 1970. The Carnegie Corporation subsequently gave the property to the Smithsonian. The 64-room mansion, built in 1901, then underwent a period of renovation and restoration, the Museum reopened to the public in 1976

The Museum and its impact have, however, been seriously constrained by the physical limitations of the existing structure: collections cannot be permanently exhibited; access to objects in the collections is difficult; and other public programs lack sufficient space. A renovation and construction program has been developed that will meet the Museum's physical plant needs for many years to come. Estimated to cost $23 million, it is designed to improve the Museum's operations in at least five important areas: (1) collections, (2) exhibitions, (3) education, (4) support systems, and (5) public service.

The Cooper-Hewitt's collections are its principal assets and the primary documents with which it informs and otherwise serves the public. The renovation and construction program will make the first and second floors of the Carnegie mansion available for long-term displays of the permanent decorative arts collections. Gallery space in the mansion will also be reserved for rotating exhibitions from the collections, and the area currently occupied by the Director's office will become the Curator's Gallery for changing exhibitions of items in the collections of particular scholarly interest, pertinence, and importance.

While adequate display and accessibility of its collections are indispensable considerations for a working museum such as the Cooper-Hewitt, its major and ongoing responsibility is the preservation and conservation of the collections. Objects must be carefully protected from theft, improper handling, and deterioration. Suitable storage facilities and proper humidity, temperature, and light control are essential. Existing facilities at the Cooper-Hewitt do not permit the Museum to take maximum care of its collections on the premises. Many objects are on loan to other institutions; some are stored in commercial storage space not designed for the proper conservation of works of art; and some objects must be kept in the adjacent townhouse which is totally inadequate for this purpose. The construction and renovation program will provide for consolidation of the collections at one location and for their continuing preservation and care in controlled environments.

Traveling temporary exhibitions are the life blood of the Cooper-Hewitt Museum. They help the Museum meet the various needs and interests of its visitors and provide admissions income which is indispensable to the Museum's operations. All of the 10,000 square feet now available in the Carnegie mansion for exhibitions is devoted to temporary displays, of which the Museum presents twelve to sixteen annually.

A major feature of the renovation and construction program is nearly 11,000 square feet of newly created gallery space for temporary exhibitions in which the aesthetic environment and traffic circulation patterns can be controlled simply and effectively. Two interconnected galleries (one 5,034 square feet and the other 3,810 square feet) on the second floor of a proposed new wing will lend themselves readily to the display of an immense variety of items ranging from the small and fragile to the large and durable in well-lighted and flexibly partitioned spaces. A third gallery, on the floor immediately above, will provide an additional 2,031 square feet of similarly detailed exhibition space.

Taken as a unit, the new and the old exhibition facilities will double the space currently available for public exhibitions. This will strengthen the Museum by enabling it to present its most important collections in long-term exhibitions, while continuing to offer a stimulating series of changing exhibitions of shorter duration.

Facilities for the Cooper-Hewitt's education programs now consist of 1,220 square feet divided into a lecture room seating 140 people and a combined classroom/laboratory. In addition, the Museum has 438 square feet available for three separate offices to house the faculty and administrative staffs for public education, subscription programs, and the Master's Degree Program it operates in conjunction with the Parsons School of Design. During the academic year both classrooms are in continuous use; space for subscription programs, symposia, lectures, demonstrations, and pretour orientation for visitors is limited and frequently not available at all. Moreover, for groups exceeding 140, the Museum has no capacity whatsoever.

The renovation and construction plan provides an Education Center Occupying 3,295 square feet. Included are three new classrooms, each of which will also be suitable for small groups in lec-

ture or seminar meetings and one of which will be fitted out for craft workshop and demonstration uses. In addition, the Education Center will contain a conference room, public foyer and hall areas, and offices for the administration of the education programs.

While not a component of the Education Center, the new auditorium will be a key facility for the Museum's eductional activities. It will seat 297 persons, occupy 2,706 square feet of space, and has been designed for professional quality film and slide presentations, important lectures, and appropriate performance events. Access to the auditorium will be arranged to permit maximum use even when the Museum's galleries are secured.

Major museum exhibitions, like major threatrical performances, require a range of backstage services and facilities. At present, the need for staging space is among the most critical problems facing the Cooper-Hewitt. Shipments of artwork must often be brought into the Museum through the public entrance. On occasion, it is necessary to store shipping crates in the Great Hall until they can be transported to costly commercial storage during the course of an exhibition.

Secure, accessible space for receiving and short-term storage of loans is now available only in a modest basement area of 680 square feet, in whatever room might be temporarily claimed for that purpose in the mansion itself, or in the townhouse structure. If the latter facility is used, however, movement of the objects to and from storage space becomes even more difficult since several different floor levels may be involved and there is no protected interior passageway between buildings.

The arrival or dispatch of large shipments often requires moving vans to park on 91st Street, blocking traffic and sidewalks, as well as the Museum's own entrance. The proposed new wing of the Museum includes a carefully designed, state-of-the-art shipping dock discreetly woven into the existing fabric of townhouse fronts along 90th Street. In such a facility, moving vans will be loaded and off-loaded in a completely protected environment, away from the street physically and without any disruption of the neighborhood or risk to the shipments.

Adjacent to the shipping dock and the registration laboratories, incoming and outgoing objects will be treated as necessary in the Museum's existing and projected conservation/registration facilities. A special photographic studio within this complex will document the condition of objects, record their treatment, and continue the important work of building a useful library of photographs to augment the written catalogue records for the Museum's collections.

On a daily basis, the task of maintaining the Museum's plant requires a variety of trade-skills and shop support systems: carpentry, plumbing, masonry, painting, etc. Before each exhibition many of the same skills are devoted to production projects such as architectural modifications; electrical lighting and security system extensions; glass and plastic work for cases, stands, platforms and screens, and the production of labels and related graphics. The cost of having these basic jobs handled by outside suppliers has been very high; the new structure will provide more adequate space for these skills and eliminate these extra costs.

While the new wing represents little increased space for administrative offices and related technical service areas over present arrangements, it allows for the consolidations of such activities, which are now dispersed widely on several floors of two separate buildings, in the most efficient manner. Curators and associated staff will work in areas contiguous to their most important collections, while most of the Museum's administrative personnel will share a single floor of the wing so that their common interests, concerns, and support needs, such as communications equipment and computers, can be addressed with maximum economy.

The Cooper-Hewitt as a whole, of course, exists and functions as a public service entity. Therefore, in its physical configurations, it must confront certain rudimentary requirements for the convenience and enjoyment of its visiting public. At the Cooper-Hewitt today, the beautiful main entrance to the Carnegie Cooper-Hewitt often traps groups of any size who arrive or depart simultaneously because coat-check and admissions transactions crowd the vestibule. Access for the handicapped is available only through a difficult and inappropriate route which includes the staff parking lot and a back corridor. And when the Museum is crowded, the public restroom facilities are taxed to the limit.

There is now no convenient area in which to welcome groups and orient them to the Cooper-Hewitt's history, programs, or facilities. Traffic patterns between the separate exhibition areas are often difficult to comprehend for the unfamiliar visitor and become frustrating barriers for staff and patrons planning special events in the galleries. The Museum shop, although popular with members and other visitors, is crowded into a poorly-lighted stairwell and adjacent corridor where books and related merchandise are displayed with great difficulty. Shop revenues, which can be an important source of self-support for the Museum, are, therefore, unnecessarily limited. And there is no facility whatever for the provision of public food service to the Museum's community of visitors, members, volunteers, and staff.

The proposed wing will remedy all of these inadequacies. A new public entrance will include appropriate and convenient street-level access for visitors in wheelchairs. A large main lobby will serve as a meeting place and information center, with an admission and coat-check counter designed to handle groups as well as individuals. New restrooms will be conveniently placed near the entrance, near the auditorium, and near the classrooms. Just off the main hall, easily reached by those entering or leaving the Museum, a new book and gift shop will fill a handsome space of 936 square feet with current, hard-to-find, and beautiful materials related to Cooper-Hewitt collections, exhibitions, and programs. Overlooking the renovated garden a small restaurant will offer refreshments throughout the day (and in the evening as well) to gallery-goers, staff, students, members, and anyone attending a program at the Museum.

The firm of Hardy Holzman and Pfeiffer Associates, which was responsible for the sensitive and award-winning planning of the initial renovation of the Carnegie Mansion, has completed an initial concept. Conceptual drawings and engineering analyses have been completed and confirm the cost estimate of $23 million. De-

tails of this estimate are enclosed, as is an estimate of operating costs for the new complex.

The Smithsonian's Board of Regents has authorized the application of $750,000 in non-Federal funds over three fiscal years to support a capital gifts campaign to assist the construction program. To date the campaign has raised slightly more than $3,000,000; as it gets more fully underway we believe that the goal of $11.5 million can be attained. The Board of Regents also requested its Congressional members to introduce and support the legislation embodied in S. 583.

The Cooper-Hewitt Museum has acquired stature for its innovative and imaginative interpretation of the history of decorative arts and significant aspects of design. With the improvements described it will enjoy the kind of space and physical facilities concomitant with its reputation as an indispensable component of the Smithsonian Institution, a major public attraction on New York's Museum Mile, and one of the three finest museums of design in the world. Indeed, it will truly be America's "National Museum of Design."

The Office of Management and Budget advises that it has no objection to the submission of this report.

Sincerely,

DEAN W. ANDERSON,
Acting Secretary.

Enclosures.

Cooper-Hewitt Museum Expansion

	Estimate
Phase I	$5,800,000
Phase II	5,000,000
Subtotal	10,800,000
Site Services	900,000
Subtotal	11,700,000
Contractor general conditions	1,250,000
Subtotal	12,950,000
Contractor contingency	650,000
Subtotal	13,600,000
Contractor overhead and profit	800,000
Subtotal	14,400,000
Payment and performance bond	100,000
Estimated construction cost	14,500,000
Equipment and furnishings	2,100,000
Subtotal	16,600,000
Escalation	[1] 4,700,000
Subtotal	21,300,000

	Estimate
Design and construction contract documents by A/E and construction management costs	[2] 1,700,000
Total project cost	[3] 23,000,000

[1] Escalation is 28.0% total for 6 years (Year 1—4.9%, Year 2—4.6%, Year 3—4.3%, Year 4—4.4%, Year 5—3.7%, Year 6—3.7%, compounded). Source: U.S. Army Controller General.
[2] Based upon a factor of 8%.
[3] Federal Construction Program portion is $11.5 million; Trust Fund portion is $11.5 million.

Description: Funding Year: Federal Construction Program—FY 1989, $11.5 million; Trust Fund—FY 1989, $11.5 million. Phase I consists of demolition and renovation of the existing Miller House. Phase II is the construction of new public and support space. Both phases total 63,000 sq. ft.

Cooper-Hewitt operating costs

Facilities costs and security for the new facilities are expected to add approximately $1,100,000 to current levels of expenditure in these areas. No increases for program staff or operations are contemplated.

	Fiscal year 1984		Estimated fiscal year 1990	
	FTE	Amount	FTE	Amount
Facilities maintenance				
Personnel	16	$420,000	26	$630,000
Utilities		225,000		450,000
Supplies, materials, services		120,000		240,000
Security				
Personnel	16	320,000	34	665,000
Supplies, materials, services		190,000		345,000
Total	32	1,275,000	60	2,330,000

THE CITY OF NEW YORK,
OFFICE OF THE MAYOR,
New York, NY, July 23, 1985.

Hon. CHARLES MCC. MATHIAS,
Chairman, Committee on Rules and Administration,
U.S. Senate, Russell Building, Washington, DC.

DEAR MAC: It is my privilege to write in support of S. 583, a bill to authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt Museum. In the nine years that the Cooper-Hewitt has operated as a Smithsonian Museum, it has presented nearly 150 exhibitions, published 61 books and catalogues, received over 40 awards and commendations and assumed a position of preeminence in a City that can boast nearly 100 museums. Annually over 250,000 New Yorkers and visitors view the exhibitions and participate in the Museum's classes and outreach programs. We are particularly proud to be the home for the Cooper-Hewitt since New York City is arguably the nation's center for design excellence.

It has been a central facet of my administration's support of cultural activities and institutions to seek always a partnership between the public and private sectors. Thus, the $130 million that New York City currently provides for the arts in capital and operating support is more than matched by a combination of business contributions, individual philanthropy and earned income. It seems

to be appropriate, therefore, for the Federal Government to join with the private sector in providing the funds to finance the much needed renovation and expansion of the Cooper-Hewitt.

As you are, no doubt, aware, the arts are a major industry in New York City generating over $5.6 billion in economic activity. The arts are one of the major reasons why visitors from all over the United States and, indeed, from every country in the world, come to New York City. In this context, our great museums are national institutions which must be maintained adequately and must possess the size and facilities appropriate to their mission. If the Cooper-Hewitt is to remain our foremost Museum of design, it must receive the support detailed in this bill.

I urge the speedy passage of S. 583. It will serve not only the Cooper-Hewitt, but the entire arts community; not simply New York City, but the nation; not just art lovers of today, but future generations of students, artists and admirers of great design.

Sincerely,

EDWARD I. KOCH, *Mayor.*

COOPER-HEWITT MUSEUM,
New York, NY, July 18, 1985.

Senator CHARLES MCC. MATHIAS,
Chairman, Committee on House Rules and Administration,
U.S. Senate, Washington, DC.

DEAR MR. CHAIRMAN: May I, as Chairman of the Cooper-Hewitt Council, say that it is very gratifying to learn of the hearing scheduled for July 24, to consider S. 583? The bill to authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt and to designate it as the National Museum of Design is a measure of self-evident importance to the future of this unique organization.

Those of us who have volunteered our time and energies on the Cooper-Hewitt's behalf over the years since its affiliation with the Smithsonian Institution are very pleased to see Secretary Adams and the Regents addressing the practical necessities of providing for its current operations, which are distinguished in so many ways, and even more importantly for the future well-being of the extraordinary collections which are the Museum's treasures and first responsibilities. I trust that you will have ample opportunity to review the nature of the specific needs and the steps which have been planned to meet them in the course of the hearings on the bill.

I should like to emphasize on the Council's behalf that the Cooper-Hewitt's status as a member of the Smithsonian family of museums implies to most New Yorkers that it enjoys much more support from the federal government than is now, or ever has been, the case. To do its work, the Cooper-Hewitt needs to be in New York City, the international design capital of the world. Its members and the admission-paying New York public have always been willing to contribute tangibly to the furtherance of its programs. Foundations and corporate patrons with offices in New York helped importantly, too.

In a capital campaign of the size that is necessary at this time, however, prospective private benefactors have a perfect right to ask what contribution can be expected from those who are most directly responsible for the Museum's future. The Regents have responded with understanding and vision by authorizing the funds for the conduct of a fund-raising drive and by requesting consideration of a federal appropriation for one-half of the total amount needed.

Several other museums in New York City are now seeking private gifts to build new or expanded facilities. These worthy institutions may seek National Endowment grants (which the Cooper-Hewitt cannot do) and have the advantage of influential boards of trustees through whom their messages of need may be carried to private patrons and personnel friends concerned for the future of the arts in New York. They do not confront the difficulty, which the Cooper-Hewitt might, of explaining to such philanthropists why their own governing authorities (in our case the Regents) are unable to support more meaningfully the cause for which their generosity is being solicited.

The Cooper-Hewitt is a phenomenon of collections and programs which gives the Smithsonian an internationally respected forum for the exploration of a host of significant design issues. It treats subject matter of vital importance to every American, and to citizens of other lands, as well. Its material assets are literally an amazing enrichment of our national patrimony. It is my profound hope that the members of your committee will agree that the principle of astute partnership between the government and the private sector to invest in a suitable facility for this particular treasure of the Smithsonian is eminently logical and completely justified by the Museum's accomplishments to date and its potential for the future.

Without a federal appropriation, the Cooper-Hewitt will be asked to raise funds under conditions not imposed upon any comparable institution in the country, to my knowledge. It does not deserve that burden. It deserves your support, instead. With the benefit of that support, I and my colleagues on the Council and on the National Committee which is now being formed look forward to encouraging the Museum's community of private benefactors to match the government's participation in this extremely worthwhile cause.

Sincerely,

AUGUST HECKSCHER,
Chairman, Cooper-Hewitt Museum Council.

GENERAL SERVICES ADMINISTRATION,
Washington, DC, June 7, 1985.

Hon. CHARLES MCC. MATHIAS,
Chairman, Committee on Rules and Administration,
U.S. Senate, Washington, DC.

DEAR MR. CHAIRMAN: The General Services Administration (GSA) wishes to express its views on S. 583, "To authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt Museum, and for other purposes."

The legislation as proposed would authorize GSA to enter into contracts for the Smithsonian to carry out construction of the proposed Cooper-Hewitt Museum. If this legislation is enacted and funds made available to the Smithsonian, we are prepared to provide design and construction services to the Smithsonian, as we have in the past.

The Office of Management and Budget has advised that, from the standpoint of the Administration's program, there is no objection to the submission of this report to your Committee.

Sincerely,

DWIGHT INK,
Acting Administrator.

COST ESTIMATE

U.S. CONGRESS,
CONGRESSIONAL BUDGET OFFICE,
Washington, DC, October 29, 1985.

Hon. CHARLES MCC. MATHIAS, Jr.,
Chairman, Committee on Rules and Administration,
U.S. Senate, Washington, DC.

DEAR MR. CHAIRMAN: The Congressional Budget Office has prepared the attached cost estimate for S. 583, to authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt Museum and for other purposes, as ordered reported by the Senate Committee on Rules and Administration on October 29, 1985.

Should the Committee so desire, we would be pleased to provide further details on this estimate.

With best wishes,

Sincerely,

ERIC HANUSHEK
(For Rudolph G. Penner).

1. Bill numbers: S. 583.
2. Bill title: To authorize the Smithsonian Institution to plan and construct facilities for the Cooper-Hewitt Museum and the other purposes.
3. Bill status: As ordered reported on October 29, 1985.
4. Bill purpose: The purpose of this bill is to authorize appropriations for the Smithsonian Institution. This bill is subject to subsequent appropriations action.
5. Estimated cost to the Federal Government:

[By fiscal year, in millions of dollars]

	1988	1990	1991
Authorization level	11.5		
Estimated outlays	1.6	4.7	5.2

The costs of this bill fall in budget subfunction 503.

Basis for estimate: The authorization level of $11.5 million is stated in the bill. Full appropriation of the authorization level is assumed in this estimate. Estimates of outlays are based on histori-

cal spendout rates for construction. S. 583 would authorize federal funds for the Cooper-Hewitt Museum when funds from private or other non-federal sources combined with federal funds were sufficient to carry out the purposes of this Act. This estimate assumes that the necessary combined funds would be available on October 1, 1988.

In the event the Cooper-Hewitt Museum facilities are sold, the bill provides for the reimbursement of an amount equal to the federal interest in the facilities. The amount of the reimbursement to the federal government would be the federal contribution plus a percentage of the growth in value of the facilities over time to be determined by the Administrator of the General Services Administration.

6. Estimated cost to State and local government: The Congressional Budget Office has determined that the budgets of state and local governments would not be affected directly by the enactment of this bill.

7. Estimate comparison: None.

8. Previous CBO estimate: A CBO estimate was done on H.R. 1609 as introduced and was sent to Representative Mary Rose Oakar, Chair, Task Force on Libraries and Memorials, on October 16, 1985. That version of the bill was different from this one in two ways. First, in the bill as introduced by Representative Oakar the authorization of $11.5 million would begin in 1988 instead of 1989. This estimate reflects that difference. Second, this bill includes a provision for reimbursement of the federal interest should the Cooper-Hewitt Museum facilities be sold.

A second CBO estimate was done on H.R. 1609 as reported out of the House Committee on Public Works and Transportation on October 23, 1985. That version of the bill was different from this one in that it does not have a provision for reimbursement of the federal interest should the Cooper-Hewitt Museum facilities be sold.

9. Estimate prepared by: Bernadette Costello and Deborah Kalcevic.

10. Estimate approved by: C.G. Nuckols (for James L. Blum, Assistant Director, for Budget Analysis).

REGULATORY IMPACT STATEMENT

In accordance with paragraph 11(b) of rule XXVI of the Standing Rules of the Senate, the Committee on Rules and Administration does not consider that enactment of S. 583 would have any regulatory impact.

CHANGES IN EXISTING LAW

In accordance with paragraph 12 of rule XXVI of the Standing Rules of the Senate, the Committee on Rules and Administration finds that no changes in existing law would be made by the enactment of S. 583, as reported.

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